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JOHN W. BROWN
JANUARY 1861
NEW YORK

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We have arrived at that point where we can give our minds to the
consideration of the place of Musical art which is represented by the island.
of the Classical Society -

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And under those circumstances we naturally find Haydn & Mozart
very much in evidence. And their importance in the story makes it
advisable for us to try and get a clear idea of the state of the circumstances
of their lives as exerted influence on their ~~present~~ artistic production.
It seems difficult to accommodate our mind to the
fact that Haydn was born 18 years before

John Sebastian Bach died, and 27 years before
Handel's decease. To people who know much
of their respective works it seems like a change
to another country. And in many respects to
a country less advanced and less developed.

Art sometimes presents aspects of the kind - stepping
back to take a new stretch of development.

But as we need reminding there are no gaps -





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Contrapuntal traditions
and harmonic principles.

Strenuous northern Germany
to
the more easy going
light natured south.

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The story of arts evolution, and last time I tried to explain to you the antecedents of Haydn and Mozart; and the line of art upon which their art was founded - which during the time ~~is the composers of the newly developing harmonies~~ of Handel and Bach had been rather in the background - since their style which ultimately came to maturing in the hands of work was founded mainly upon Courtly musical traditions, & harmonies which are the ~~basis of the art~~ ~~of the type of~~ ~~the Classical sonata~~ and the forms of art which are ~~based on its principles~~ ^{allied to it - even in Opera & Chamber Music}.

The explanation of the change of character and quality in art is that it was from the strenuous ideals of Northern Germany to those of the more easy going and easy-going South, where Italian influences prevailed. The antecedents of the two branches of art were different moreover. In the underlying influence is Bach's art ~~and even~~ Handel was Protestant, and



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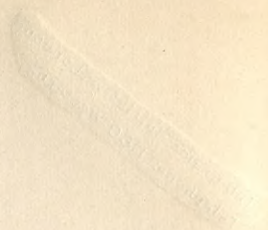
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A great extent religion, and the nature & the art of Haydn &
Mozart was Roman Catholic and mainly mundane. You will
perhaps have observed that the earlier phases ^{all kinds of} of art are
generally in some sense religious, and that art only by degrees
expands to a take in the infinite ^{variety} of secular and mundane
ideas and emotions. It is yet another aspect of that invariable
law of evolution - which provides for a series of branching,
from indistinctness to definiteness. If you think of the history
of painting it is exactly the same. ~~Look~~ ^{look} the Italian painters
were all inspired mainly of religious subjects. Some of them
put the practical part of this even in painting the Virgin & Child
over & over again. ~~They are called~~. The glorious portraiture of individuals,
these characteristic portrayals of nature and scenes of
domestic & other kinds of ^{social} life - & so ^{even} to the



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painting of public dinners & Thames fairs. In music it is
just the same. The ~~whole~~ ^{mainly} story of the sixteenth century is
of unceasing effort to establish a secular art independent of
the devotional style - ~~But~~ ^{But} its highest results were in those
branches such as Organ Music, and Church Music - such
kinds of domestic music ^(Wm. Byrd's forty eight & Annameters) as still retained unmistakably the traces
of an ancient religious origin. All these branches of art
had the advantage of centuries of cultivation of Counterpoint
in Church Music. Byrd's methods had that preeminent
advantage in almost every branch he attempted - The school
of composers who were unconsciously creeping in the direction
of the Classical Sonata ~~is a long way~~ just the principles
of Counterpoint aside - then Musical works; and tried
to develop a new scheme of Organization - and that is the
main reason why the earlier examples of the harmonic style
after Byrd & Byrd, seem to ^(infantile and so) much ^{less} mature than ~~these~~ ^{these} ~~works~~ ^{works}.

An interesting investigation of Haydn's lineage
 says that the paper was by John Polman
 in 2 Tristnik.

Polman an Austrian village
 on the banks of the Leitha
 which runs with Austria
 on one side & Hungary on the other.
 It is within 4 leagues of Hainburg (one day
 from the Austrian capital Vienna -
 and no very great distance - about 20 miles -

The children of a schoolmaster seem to have
 been in the family. The grandfather of H. was a master
 schoolmaster, & his widow married a journeyman schoolmaster
 many all the same were schoolmasters. Matthias (master schoolmaster)
 (youngest son of the first) migrated to Polman & built
 a small - little house in the marketplace where he
 Haydn was born - at this stands.

NB The present stock

or a the wooden
box

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Joseph Haydn was born in 1732 at Rohrau in ~~Austria~~ Austria.

It is not certain whether he was born in March or April.

It was the night between 31st & 1st. His father was a wheelwright

and his mother the daughter of the Cook in the household of Count

~~Harbach~~ ^{He was then second son} of his ancestors were probably ^{and true peasant stock} Croatians. He had

eleven brothers and sisters, one of whom Johann Michael won

repute as a composer of church music. Little ~~Joseph~~ ^(see opposite)

went to school at Hamburg when he was six, where under

the ^{called Franck} Master ship of a relation he was well drilled. He said

long afterwards ~~that~~ his youthful days that he "remembered

~~being kept usefully hard at work, and that he got more flogging than food".~~

after a time he was ^{as a chorister} ~~admitted to the choir~~ ^{at St. Stephen's} at

Vienna under Reutter who held the distinguished position

of Hof Composer and Capellmeister there. He entered in 1740,

was learned singing, Clavier and Violin playing. He

soon began to compose, and tried his hand at a

Salve regina in 12 parts, which Reutter saw and told

him he had better try 2, but did not ~~thereupon~~ ^{accept} him.

His exit from the choir was hastened
by his mischievousness. On one day he
couldn't resist the temptation to try ~~the edge~~
of a pair of scissors on one of ~~the~~ his
fellow choirboys' pig tails. When he was
caught & dismissed.

He appears to have been charmingly mischievous, and through
that even caught the attention of the Empress Maria Theresa
who saw him endangering his life by climbing up the scaffold
in the Palace. ^{Some after} ~~then~~ ^{his voice broke} he left the Choir - in 1748.
~~the Palace. He was broken about 1748, and he~~

~~left the Choir~~ and had to fall back on his own resources.
He took a little lodging ^{in the Hofmark} in Vienna, and devoted himself to
studying Latin and Greek - in both of which instruments
he was fairly efficient - and studied deeply the Sonatas
of Philipp Emmanuel Bach. He wrote a little comic

Opera 'Der neue Kyrmme ~~Lehrer~~ Seufz' which was produced
in the Stadttheater in 1752, and elsewhere, ^{he} made
a little money by it. The music is lost. It happened
that the famous librettist Metastasio was living in the
same house where young Haydn was. The Altess
and by good fortune Haydn was invited to give ^{his daughter} ~~his~~

Maria Theresa. Through this he became acquainted
with Porpora the most famous ~~teacher~~ teacher of singing of
the day and also a good composer, and Porpora invited
him to act as his accompanist. In this capacity he



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lived with him and became acquainted ^{with the Italian style and also} with various
nobilities, including Glinka, Wagner and Dittmer.
the composer of light operas & number of quartets. And
at the time he got hold of some theoretical works including
the famous *Principles of Music*, and studied theory accordingly.
^{Haydn} Haydn is one of the most notable examples of successful
composers who worked out their own salvation. As
he never had regular instruction in composition or
even in harmony. Papora is said to have helped him
a little in counterpoint. An acquaintance which he
made at the time of one Count Frimberg a keen
amateur of music was of service to him. He had



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little ^{private} Concerts of Chamber Music, and invited Haydn to stay
with him, and for the first time he produced his first
little Quartet ^{in B^b} in 1755. - The Count has the distinction
of having first directed him to the house of composition.
Having once made a start he formed the form original
and produced 18 before the end of the year to 1756.
His reputation and his friends grew, and in 1759
he was appointed Music director and Chamber composer
to ^{a Bohemian} Count Morzin who was a great lover of Music
and had a band at his country house at Lohau
near Olso. Here Haydn wrote his first Symphony
in 1759 - A little work scored like the Overtures I
have before described for 4 strings & four
wind instruments. ~~About the~~ In the following year
though his stipend was amounted to about £20 of an



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money he married Maria Anna daughter of a wig maker
named Keller. The marriage turned out badly. She
is reported to have had a very disagreeable character and
it is to be presumed they parted company, for we
hear nothing about her though she lived till 1800.
Soon after this Count Morzin had to let his band and
its conductor go, but fortunately Haydn was here
noticed by the great ~~emperor~~ Prince Paul Anton Eszterhazy, who
had a ~~fine~~ palace at Eisenstadt in Hungary where
he kept up a ~~large~~ very comprehensive musical establishment
Orchestra, ^{Chapel} Singers ~~and~~ an Opera House; & Haydn
was appointed second conductor in 1761. Prince Paul
Anton died in 1762, but Haydn was kept on by
his brother Nikolaus who extended his salary, and enlarged



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his Musical establishment. Haydn became head
Capellmeister in 1766, and his opportunities became most
favourable. He always had a band at his disposal
to try over his works, and in a few years he
wrote no less than 30 Symphonies, Church Music
several Operas, and an "Airs and pastorals" which
came out in 1763. The ~~for~~ Prince built another
palace ~~at~~ about this time and called it Esterhazy. The
Musical resources were even greater than ever. It is
said to have cost eleven million dollars, and was
one of the finest ~~buildings~~ establishments in the world except
Versailles; & here the Prince established himself for
the greater part of his time having a theatre and every
sort of apparatus for his amusement - & being visited

Before 1776 he had
written 50 Symphonies
including the Mater - de Dieu
de la Vierge

He himself wrote of his advantage

"As conductor of the Orchestra I could make
experiments, and know what produced an
effect and what weakened it, and was thus
in a position to improve either or make additions
and missions, and be as bold as I pleased;
I was cut off from the world, there was room
to confuse or torment me, and I was forced
to become original."

by all sorts of wanderers & intrigues for whom Haydn
had to cater in the matter of music. Haydn wrote several
Operas for the establishment, and one of these "Lo Sgualdo"
composed in 1768 was given in Vienna in 1769. He
was always busy composing, for which the comparatively quiet
and self contained life of Esterhazy was favourable. He
produced Masses, an Oratorio "Il ritorno di Saba"; Church
Music, and several more Operas. The theatre was
burnt down in 1779, at which date the Prince went to
Paris. With this occasion the 'Farewell' Symphony is
connected. Haydn wanted to persuade the Prince to shorten
his stay at Esterhazy and enable him to visit his home
and see those of families - & suggested it to his mind
by reducing the ~~orchestra~~ players one by one till there was only
one left to blow out the light. Something like the end
of the Pathetic Symphony of Beethoven.
The theatre at Esterhazy was rebuilt by 1780 & reopened
with an Opera of Haydn's "La Fedeltà premiata"; and

'Annida' of which the College
possesses the autograph score was
written in 1783, & performed
in 1784

He himself wrote about his own Opera
that "they were calculated exclusively
for ~~my~~ our own company, and
would not produce their effect elsewhere"

Haydn appears to have met Mozart in 1781 or 2
and had a personal admiration for him.

was afterwards performed in Vienna in 1784. His most successful
Opera *Petter Roland* was first performed at Esterhazy in 1782. A comic light Opera.
By the time Haydn's reputation as a composer was spreading
far and wide. He got into correspondence with one William
Forster of London, who ultimately published a great list of his
compositions including no less than 82 Symphonies —
beginning with it year 1781; and his works were also performed
appreciated in Paris. His fame even reached ~~Netherlands~~ ^{Spain}
and it was for the Cathedral of Cadiz that he wrote
the ^{in 1785} ~~last~~ new work at one time well known as the
"Seven last words of the Saviour on the cross"; an answer
to an application from the Chapter for an Instrumental
Composition for to be performed on Good Friday. Its
earliest form was then for a series of orchestral movements,
and the form which it is better known as later, with
Chorus & Solo, was a later development. In
the form it was first performed at Eisenstadt in 1797.
In 1807 visitors were first made to him to come to
London, from France the Viennese. The journey being free

~~1796~~
~~1792~~
~~58~~

for some time, but ultimately came off through the
energy & persistence of one Salomon, who sent out an
emissary in the person of Bland the music seller who journeyed
to Vienna & even to Esterhazy to accomplish his object. But
before it was achieved Prince Nicholas his grandfather
died in 1790. His successor Prince Anton
disbanded his musical establishment and Haydn's association
with the Esterhazy establishment came to an
end after about 29 years involvement ~~in~~ activity.
This left him free at the age of 68 ~~to take the~~
~~journey to England~~ and he took up his abode in Vienna
and before long started on the long journey to England
where, ~~with~~ through the warmly sympathetic attitude of
the ^{at that time} country ~~the~~ instrumental music the greater ^{part} of the work
upon which his famous ultimate works were produced.

But in considering the story of Haydn we are brought
face to face with the strange fact that ~~a~~ his

Over page at

His father died had so much to do with
his ~~history~~ ~~as a composer~~ that he must be
born at
Weimar. He was born in Apolda, a town near
the University of Jena - Weimar - Apolda, who served
appointed Hof Musiker by Archbischof Leopold, who served
Weimar as Hofkapellmeister in 1743. ~~Hofkapellmeister~~ ~~1743~~
Married Anna Maria Barten 1747. 6 children 2 survived
Marianne & Leopold. Composed etc.
wrote a most admirable & famous Violin School 1756
died 1757

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most important works all come in point of time after
the work of a much younger man. And the
right way, to realize that fact is to consider the
works more in the order of time, and note the great
achievements which preceded Haydn's ultimate culmination.

Mozart was ^{nearly} 24 years younger than Haydn, yet
all his marvellous works come between the beginning
of Haydn's career and the latter's achievement of his
greatest works. In fact it ^{was more or less owing} ~~was something~~ to the
influence of Mozart's work that Haydn at the end of his
long life rose to his highest flights. As has been before
said Haydn's first quartet was written in 1755,
Mozart was born in the following year 1756, Jan 27
at Salzburg in Austria. ~~Definitely~~ He was thus of
Southern German stock like Haydn. In fact Salzburg is
further South than Vienna. He is said to have shown
musical disposition at 3. He had a sister called

Memo. Peter's daughter of the Howard.
of the County of Talbot
Mary - Maria married - 17th

John's daughter near the
Kewman's house

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John and tell him
 Wolfgang
 when to be with the single



First composition 1762
 16 years old
 Confirmed at 4
 Dec 22
 15

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He was born in 1757 - he was 5 years older than his
 Minnie who was also very musically gifted. And
 apparently his first musical interests were in his playing.
 His father ^{Lepold Mozart} was a very nice old man and an excellent
 musician, & supervised his musical development himself.
 The mother's name was Anne Perle - apparently an amiable person. ^{but not a musician}
 Little Mozart's first public appearance in Salzburg was
 in a comedy called Sigismund King of Hungary
 by Christian von Reinken to the Archbishop.
 which was performed in the hall of the University of
 Salzburg. What part he took is not known.
 He took to music very seriously and developed extraordinary
 facilities of composition and performance. His father
~~apparently~~ ^{took} him to Minnie a sort of concert
 tour to Munich, Vienna & Leipzig in 1762 when
 the boy would be six years old! He played at

It was much taken with
Marie Antoinette &
said 'he'd marry her'

Forster saw him in prison by a friend
at Frankfurt - the man is
just long 14 or 15 years - 7.

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at Court before the famous Empress Maria Theresa, whom
he treated with childish familiarity, and the ~~King~~ Empress
called him the little magician and
he set him ^{magician} ~~magician~~ on the ~~Chair~~ ^{Chair}. Long body pitted the
little marvel; ~~however~~ but he fell ill of scarlet fever &
this particular manifestation of his powers came to an end;
and they went back to Salzburg in ^{January} 1763. ^{By June 1763} ~~the next year~~
when Mozart was 7 the father decided on making a
more extensive concert tour and they set out in June
¹⁷⁶³ ~~1764~~ and made a sort of triumphal ^{progress} ~~tour~~ of the
~~most~~ more civilized part of Europe, going to Munich,
Augsburg, Mainz, Coblenz, Aachen, Bonn, and Paris.
In Paris they stayed 5 months, played before the King
and the royal academy astonished the world there. In April

Oct. 2 8

first appearance of the 27 1704

on the 27th of the month of the year 1704

13. Giovanni Maria Monteverdi the famous Italian made friends
with the Mozarts and Jean Wolfgang Amadeus
in Salzburg in the early period of his life.
This intimizing the Italian influences.

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During the many years I spent in Paris they started for
London, where again they completely astounded the lovers
of music! They played to the King who gave ~~them~~
presents by Handel, Wagenseil and others for him to play.
So great was the impression that one Davies Barrymore
submitted a paper on the Child marvel to that learned
and distinguished body "The Royal Society". It was
while in England that Mozart ^{came across} ~~made friends with~~ John
Christian Bach, John Sebastian's youngest son, who ^{had} ~~been~~
^{born} ~~later~~ a representative of Italian art - a writer
of operas & vocal music and Chamber Sonatas in the
Italian style! They made great friends and there
can be no manner of doubt that his intimacy was

old dent leading to disproportionate result

See page 107

F. J. Jammann also 1729 - a German
and to B. J. Jammann - born in ~~Germany~~ Vienna.
23 March 1890.

Large dent. "He added the Italian style with extraordinary good facility" 610
Again "that he has been most patient study of his contemporaries
begin to realize cost" 615

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responsible for the influence which John Christian Bach had
upon the expanding little Mozart. I suspect the father
considered seven children, and for the time little Mozart had to
put up playing at home so as not to disturb his father;
and this is always said to have been the cause of
his writing his first Symphony - which was soon followed
by several others. He had evidently done a good deal
by way of composition already, as his father published five
Sonatas for harpsichord & Violin in London about this
time. They stayed in England till July 1765, when
Wolfgang was 8. Then they went to Amsterdam & the
 Hague, where again they were received at Court. In
January 1766 they played at Amsterdam & gave several
concerts in various towns in Holland.

Ferdinand and Minden .

Minden 1759 .

- French under Marshall Broglie . —
- The year of Quebec .

- After . 11 .

19
Then they began their journey Southwards again; and stopped
in Paris for a second time, where they went to court and were
made much of - Among those who sought them at length the
famous general Ferdinand of Brunswick, who showed remarkable
interest in and knowledge of Music - Then from Paris they
went by Lausanne, to Munich, always filled by the greatest
in the land, and so at last in November 1766 back to
Salzburg, having been away nearly 2 years and five months,
and little Mozart returned to his domesticity and work.

As little Mozart was now of the distinguished age of 10 he proceeded
to attack the larger forms of composition. At the wish of the
Archbishop of Salzburg, in whose service his father was, he
proceeded to compose an "Oratorio" (so called) It was printed in Salzburg
in 1767, and appears to have been performed there -

The next year he wrote a set of Cantatas called Apollo et Hyacinthus
and several concertos - Then his activity was interrupted by
both himself and himself catching Smallpox, of which they were
very ill, and Wolfgang was even blind for nine days.

At the beginning of 1768 they went to Vienna again, where
the royal family including the great Emperor Maria Theresa were

etatis 12.

Anna Maria

very kind and friendly to them. And then came the
young emperor first great opportunity, as the Emperor ^{desired} ~~commanded~~
him to compose an Opera. A curious point about the
situation was that Gluck's Alceste was at the time
just being ~~launched~~ launched in Vienna, and little Mozart
appears to have heard a performance of it ^{just when he was busy with his own Opera}. His father was
certainly not favourably impressed by Gluck's great work,
and called it "Gluck's melancholy Alceste" and strenuously
protested against it. The Mozarts were too deeply rooted in
the Italian style ~~to sympathize~~ with Gluck's attempts at
reform. Little Mozart composed his Opera "La finta
semplice". But then all sort of intrigues began, after
the manner of Italian Opera, against its being performed
and after carrying on for some time on various ~~points~~
places the performance was abandoned. The first Opera
of his which ^{actually} was performed was a little light Opera called
"Bastien and Bastienne" which was given in the
private theatre of an ~~enthusiastic~~ ^{enthusiastic} amateur of the
name of Dr Mesmer ^{in 1768 when he was 12}. The Libretto was a
parody of Rousseau's popular little French Opera "Le Devin

12 years old.

(4.)

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du Village: One of the most curious things about it is that
it anticipates (in the Architectural introduction) the subject of Beethoven's
Eroica Symphony. ~~W~~^{Among} his other works of this time I have

Symphonies must be mentioned and a quartet and a
Sonata, and his first Mass is of major - which
was performed in December 1768, the composer conducting.

Then the Adversity of Salzburg took up the course of his
former young subject and had the first Opera "La prima
Scenica" ~~performed~~ in 1769. Wolfgang then being 12.

Anton Raphael, infatuated with the belief in Italian Preeminence
in Music, always longed to take his son to the land which
he deemed to confer the completest prestige on the Musician who
was acknowledged there, succeeded in carrying out his wish
in 1770. He was received there with as much honour

as elsewhere - and made the acquaintance of the
famous Musicians of the day. At Bologna they met the
famous Padre Martini ^{who had the reputation of being the most learned theorist in the world} and that singular character
the Surgeon ~~Federico~~ Farinelli - who no doubt increased
the influence of the Italian style in the developing young composer.

1770

Allegri misere.
His birth date not known.
Made a singer in the Chapel
1629 - and died 1662.

At Dresden little Mozart met the little English boy Thomas
Linley, who was then \$14, and ~~looked up~~ ^{was} a pupil of
Nardini's and thought ~~to be~~ already as good as his
master. Mozart made great friends with him, & they
used to play together — but ~~then~~ they were not destined
to meet again as unhappily Linley died young.

~~Then~~ the same Dresden they went to Rome when they arrived
in a storm of thunder and lightning in Holy week. ~~The~~
~~Rome~~ ~~was~~ the occasion of one of Wolfgang's most celebrated
feats. It was always customary to perform in the Sistine
Chapel in Holy week a Miserere by Allegri of which the
reputation was extravagant. Allegri was a belated composer
of the early Choral style, and his work was jealously
guarded & kept in secret so that it could not be known
or performed anywhere else than at the Sistine. The work
was part for four and five part Chorus, & partly in
single parts — and in a style ^{with which} little Wolfgang was
little likely to be very familiar. But after hearing it on the
Wednesday he wrote it down by heart, and took his
copy with him and checked it on Good Friday.

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As the "Miserere" was guarded by all sorts of precautions and the members of the Chapel Choir & choir forbidden, by threats of excommunication, from taking their parts out of the Chapel, or giving them or allowing anyone to know any thing about them people were alarmed that with Wolfgang would be visited with the censures of the Church: but the Pope took it very amiably and regarded the marvel of the feat as a set-off to the revelation of their ~~treasured~~ secret. After they had sufficiently aroused the wonder in Rome they went to Naples and he was honoured with the title of ^{Compositore} by the ^{Reverendissimo} Society of Naples. The vocal administration awaited them. They gave a concert and attended the Opera in its special Italian house, & then went back to Rome, where the Pope conferred on the little boy the Order of the Golden Spur, & he became a Cavaliere. In 1785 they went to Milan where Mozart set to work on another Opera Nitride - and it was finished and performed there on December 26, with great success, and repeated to the



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Then they went home and arrived at Salzburg on
March 28, 1771. Then came an ^{from the Emperor Maria Theresa} invitation to which filled
the Mozart family with delight: which was for little Mozart
to write a Serenade or Cantata for the festivities of the marriage
of the Archduke Ferdinand with the daughter of the Prince of
Provenza. On this occasion Mozart wrote a Serenade
'Nocturne in A Major'. The wedding was at Milan and
then it was performed with abundant success. Old Hasse
was the other chief composer whose Opera "Reggino" was
also performed, but completely eclipsed (as ~~the~~ father Leopold said
in a letter home) by little Mozart's work. It is worth observing
that Hasse himself was very amiable to his little rival
and was humbly enough to say that "The little boy will
make all our works to be forgotten". When they went home
again Mozart was invited to produce yet another Opera for
performance at Salzburg & wrote "Il Sogno di Scapino".

Louis Lilla
written when he
was 15 -

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Of its production in Rome nothing. Then there followed
another Opera ^{by} Lucio Silla for Milan, when it
was ultimately performed in 1772 ^{when he was 16} with the usual success,
and the promising art of composition continued. For he wrote
all sorts of music besides operas. Sacred music, symphonies,
sonatas. In opera buffa Don Giovanni followed at
Vienna. The opera buffa 'Le Don Giovanni' ^{performed} at Munich
in 1775, and Il Re Pastore, yet another Operacina, written
at Salzburg - ^{and performed in April of that year.} 1775. Then the promising art of composition
continued. For he wrote all sorts of music besides operas.
He wrote an Oratorio "La Betulia liberata" in 1773, Masses
in C, D, F and D in 1772 & 1774, and plenty
of smaller forms of Church music, also symphonies, &
serenades and sonatas. - and so far he had achieved
at his 19th year - and had already written enough for any
man of his age to compose & produce in an ^{average} life time. And so

Anticipation of what begins our page

It is the meaning of things that concerns us, and that —
is what we have to look for in art. The terms in which it is expressed are of
secondary importance. In art all the artistic methods are ~~the things~~ terms by which
the meaning is expressed. If the meaning is poor and deficient the methods are superfluous,
except in so far as they minister to the accumulation of the mere resources of art.
But all the same the development of the resources of art is highly interesting. It has
gone on for centuries, and has expressed man so deeply, that they often forget
that the object of art is to express something; and that the resources of art are
developed in order to make the meaning lay hold of us the more firmly.
In the art has gone to such monstrous proportions that man has grown up a kind
class of art producers who concern themselves with using the methods with wonderful skill
in doing nothing. They are not aware that it is necessary to say anything.
They have no aspirations and no intentions. They think it sufficient to show how
clever they are in using all the resources of art, with no further object as if they were ends in themselves.
The latter distribute gifts indiscriminately. They give to one man miraculous
capacity to wield the resources of art, but no aspirations, no mind and no
desire, by his morality.

To another man
they give all the
great qualities
of character, and

to another opportunities and

under outfit of ~~superior~~ artistic capacity.

In former adds to the resources of art and the latter

see Montaneros, Small, Gluck. I think to keep the essential objects of art constantly in view.

Small, etc. here
expression

last lecture of

St. Mary's
1917

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his success had been almost invariably triumphant. His
style was ^{mainly} ~~entirely~~ Italian; for the music with which he had
especially been intimate was the Opera — which was at that
time Italian, and the Roman Catholic type of Church Music.
The reaction of these was of the order which expresses deep
feeling, but is content with elegance, temperance, ease
and a certain amount of feminine artistic feeling; a
very little of the boys' youthful productions are worth dwelling
upon; ~~especially~~ especially inasmuch as his own later work
shows such a lot more individuality, and took a much
higher level of artistic interest. It is a very
striking object lesson in public insight and loyalty that
during all the latter part of his life when he was writing
the works of such far higher qualities, his ear was turned to

The ardent composer is always striving to use every kind of resource
in art to enhance the impression that his work will make -
He is always extending the scope of the methods he uses and trying
to put new individual turns at the forms he has known
He is not content to accept the actual phraseology of ~~them~~ but to
find anything the genuine catches which marks it as ~~his~~ his own & representative
lines. He is annoyed if he finds he has used ^{exactly the same} ~~the same~~ passage - melody
which was used by someone else ~~exactly the same~~ - that would be a
most shameful humiliating experience - but as the composer grows more
to understand that his art can do ~~much more~~ he extends it to harmonies of harmony, of movement of
less ~~the~~ of forms of accompaniment - His self respect impels him
to avoid putting forward as his own anything which has been
used by other people

To consider the matter a little more closely. Composers who have any
scope of appreciation of ~~that their art consists~~ ^{of the} capacities of their art
know that it is quite inadequate to rely solely on one feature,
such as time. And that conventional successions of chords ^{do} not
represent anything fit to be dignified by the name of being music.
More time and harmony and ^{and rhythm} ~~and~~ color and ^{a modulation.} ~~rhythm~~
The effect of time depends upon the harmonies ~~with~~ ^{to} which it is joined.
As a means of expression harmony is much more powerful and
comprehensive than time. It covers infinitely more ground. It
can minister to subtlety of expression even by the position of chords.
And the positions of chords have different effect when they are to be
used by instruments or by voices. Then the part of harmony is
dependent to a great extent on the way in which the parts
of which it is compounded are made up. We learnt from

which he really is known, the attitude of the public ~~seems~~ ^{completely}
entirely changed, and he met ~~about~~ ^{almost} with indifference.
The public which was wildly excited about the Maxwellian boy
were not greatly interested in the full grown man, though he
passed London in September this year. Even in places
where Paris where he had been welcomed with such wild
enthusiasm in 1764 and 1766 nobody seemed to care to
see what he had developed into in 1778, and took

no notice of him at all. During 1776 and 1778 he was
mainly ^{passing at home at Salzburg} at home ^{at Salzburg} ^{including names for church use} ^{Father Leopold's first employer}

The Archbishop Sigismund had died, and ~~was~~ had been
succeeded by Archbishop Hieronymus; who, if accounts are true,
was a man of ~~admirable~~ ^{admirable} character. He loved particularly
to humiliate and trample on the Negroes in any sort of way.
And when Father Leopold applied for leave of absence to accompany
him on another professional tour ~~for~~ the Archbishop refused -
and when in 1777 they decided that ~~Leopold~~ ^{Leopold} ^{Negot} must

Nov 1. 1911

1777

Oct 21

and Bachman in his last phase
our John Sebastian ~~was~~ what wonderful
resources of expression he in the varied and free
motion of the inner parts which constitute the
life of the music as a whole - and modern
music is moving more and more in the direction
of vitality in all the various constituents of
the body of it. We can no longer put up
with conventional fudge which used to satisfy
composers. We look for life in every part.
^{conventional} Mass / support of time is recognized as inadequate.
What one used to call accompaniment is lost
significance. The really live accompaniment minister
to expression as much as the time. We need
it all else, but also only in parts.
There is no time often as instrumental figures
in the accompaniment of songs or consider him a grand
his productions are at a low level which is only
fit for the ignorant and unintelligent who have
no claim to any capacity to appreciate the fulness
and richness of real art - and it is the same

The Stamitz family

were Bohemians.

Several of them
distinguished
performers &
composers. The
most notable was

Carl. F. Stamitz 1746.
wrote 70 symphonies.

He was his father
Johann Georg Stamitz
who was born 1717

He was made
Director of the
Electoral Music at
Mannheim in 1745 -
died 1757.
wrote 45 symphonies.

make the tone notwithstanding, Father Leopold made up his mind
to send Ivan Mozart with them on. They started for the
new artistic pilgrimage in September; 2 ~~times~~ disappointments
soon began to manifest themselves. At Munich they failed
to achieve anything, and very little notice was taken of a concert
which began at Augsburg. Then they went to Mannheim, and
a ^{in Mozart's traditional manner} great change of is always held to date from the time of their
stay there. Mannheim was in those days a great musical
centre. It was especially famous for the finish and refinement
of the instrumental performances by the Electors Orchestra.

~~A~~ ^A family of excellent Violinists and composers by name
Stamitz ^{de Oppido} had given their attention to refinement of playing;
brilliant and performance ~~and~~ had a had elsewhere a previous
long regarded as almost superfluous in orchestral music of
the type of the Violoncello and the Overture. At the time
Mozart arrived an able conductor - musician of the name of
Conradin ^{was pupil of Johann Stamitz.} ~~Stamitz~~ ^{Stamitz} was maintaining the traditions with success;
and the effect of the band was much enhanced by the ~~help~~
exceptional excellence of the wind players. ~~He~~ ^{He} ~~to~~ ^{to} ~~would~~ ^{would}

When Lianthys went to Naples, Hase wanted Scarlatti
to receive a visit from him. Scarlatti said to
Hase "you know that I cannot endure
blows of wind instruments, for they all blow
out of time."

with the harmony. If he adopts more discussions of
harmony which are taught - they look as
if we have heard all that before and it
does not mean anything - and is quite superficial.
We expect a man who has true artistic sense
to make even his cadences individual - & the
discussion of more tone and dominant with its
subdominant or supertonic thrown in
does not represent an intelligent person's idea of music.

But the possibilities in all these directions are the result
of long processes of development. We know that it would
be absurd to expect Carissimi or Schütz or even Handel to
use chromatic effects which are familiar to us long after -
I should not expect Domenico Scarlatti to ~~use~~ with

+
and great
effect on
his
sublimated
life.

in instrument in the orchestra and he regarded as of very
secondary importance. His time was much, & then mechanism too
imperfect for any elaboration of passages; ^{and they were often very much out of tune} and so they spent
much of their time doubling & tripling each other the amount
of time, & to play a few simple passages by way of contrast,
and sometimes to make it sound continuous & holding
notes. At Mannheim the good fortune of having my work played
turned the conductor's attention to the possibility of ~~being~~ making
the wind part more consistent in style - more independent, and
more in a level with the parts of the stringed instruments.
It was possibly the first time young Mozart had heard the way of
rejoice a artistic orchestral performance. And his long
stay of 6 months at Mannheim, gave him plenty of time to
absorb the impression. ~~He also~~ The length of the stay may
possibly have been owing to the fact that he fell in love
with ^{Mary} the daughter of a poor prompter and copyist called Fridrich
Lorenz, to whom he had given lessons in singing. He naturally
wanted to marry her, & communicated the fact to his father. but

all his genius & use driven to effect in finger techniques which are
the stock in trade of pianoforte composers since 1750 - he
should not expect early composers for the pianoforte to produce the
warm tone and richness of effect ~~the~~ of Schumann and Brahms
~~Everything has to be in perfect~~ we should not expect early writers of
Sonatas to venture on the wonderful subtleties of modulation
Gluck.

Iphigenie in Aulide was produced in Paris in April 1774.

Orpheus et Eurydice (adapted from Orfeo) August 1774

Alceste (rearranged for the French stage) April 1776

Armide . composed 1777. ~~performed~~ ^{brilliant success} performed Sept. 1777
(not contemporary)

Piccini Roland Jan 1778.

Gluck Iphigenie en Taureide May 1779 -

whose ~~characteristics~~ we find first in later Beethoven
and in Chopin and the adventurous composers of our
own time -

Everything was to be in proportion.
In Mozart's time the Italians were content with a very
slender outfit. Their scheme of art was quite different
from Beethoven's. His strong feeling for polyphony enabled
him to enrich his ~~own~~ music with the most diverse
combinations of sounds that could be desired. His
polyphony is in itself so splendidly capable of expression

his father was altogether unsympathetic, and promptly urged
him to go to Paris at once, where he hoped he was under
the impression of former years, & where he thought his game
would ~~be~~ spread ~~for~~ Europe. ~~He~~ Wolfgang tore himself

away from the Wolfs in March 1778 and arrived in Paris on
the 23^d of the same month. But it proved a very disappointing

affair to get a hearing and attract any attention ^{as a young man} ~~than~~ than
it had been as a baby twelve years before. Few of his old
friends were left, and also including the world of Paris had
been worked up to a pitch of the wildest excitement over
the Operatic Contest between Gluck the Reformer and
Piccini the representative of the old conventional Italian
Opera; & it is no wonder when they were enjoying themselves

in such a manner that they were not eager to pay
any attention to a composer who had nothing to do with
the ~~serenades~~ ^{serenades} in Christianity. One can hardly resist
the reflection, what would have been the result of the famous
contest where Reform & convention is the Supremacy of Italian Opera
had taken the opportunity of Mozart being in Paris, & had made him their representative

that even the greatest modern is satisfied by the
ignominy of life that it represents - But it
required a much more receptive audience than
~~there~~ who attended the Italian opera - It
was much too serious for them - and their minds
were so incapable of understanding and feeling it that
they absolutely repudiated him - The musical world
asked to go through a long training before it was
capable of reaching to his level - The Italians
were satisfied with a simple & conventional series
of harmonies - Mostly tonic and dominant with
a few ^{simple} ~~conditions~~ here and there -

as normal
suggests
the past people
taking their
own.

in a diminished seventh sounded quite surprising
and such an environment
dramatic - It was to such limitations that Mozart
was condemned. ^{The Italian Opera composers & Church composers} ~~They~~ did not understand polyphony
at all. Their counterpart was ^{successions of} ~~much~~ ^{chorus} and
jarring notes, with no ~~the~~ ^{color} or no meaning
It was so much mechanical spinning a nothing more
from markings and never meant anything - ~~their~~
whole conception of it was faulty - They went back for
the high plane of related motions, which is the highest
conception of artistic expression, to the drawing of my
empty nature. Mozart was never subject to the

one of the
tragic things
is that from
occasional
hangings in the
masses it is
easy to see that
Mozart would have
acknowledged the
great conception of
polyphony if
he had had
the chance.

(Enlarge)

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He tried in vain to get an invitation to write an Opera,
and opportunities for bringing forward other works were very
scarce. The principal work of this time in Paris was
a Symphony which he wrote for the Concerts Spirituels,
which was performed on August 15th &
which was well received. It is the first which shows
him in his mature ^{as a composer of symphony} force. - The first which has
maintained its position as one of his representative
compositions. - And it shows the influence of his
experience at Manchester. His lack of success
was accentuated by the misfortune that his mother
became ill and died on July 3. He himself stayed
in Paris till September, a time before the journey homeward.

Return to
Lutzburg
780/ 1779

The second chorus
in Thomas is a
melody with the
title 'Dear Sir'
latter of 'Dear Sir'
in the third of
'The ... of ...'

Varro
and
Zuck

1

One of the strange things about Mozart was that he was always coming
 to a ~~place~~ to produce an opera ~~in~~ as it would for him such
 much wider ~~to~~ to now in imper ~~active~~ ~~qualification~~ - A book which
 had some features of this serious ~~type~~ Prince Consort Road,
 the ~~in~~ ~~admiral~~ ~~Mason~~ ~~to~~ ~~King~~ ~~Thomas~~ a play by a South Kensington,
 can be ~~ids~~ - which he first ~~acted~~ in 1777 and ~~lived~~ in 1779 London, S.W.

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essentially the consummate artist - with the
finest sense possible of style and artistry - with
a marvellous sense of form and economy and
appropriateness. - and for the rest he accepted
the special qualification of the audience he had to
please, and even, tragically, the gross
and unworthy subjects which they were
content to have set for them for their
deliberation at their ~~second~~ ^{fashionable} Opera. His
personal aspiration towards ideals was limited
to the ideals of art for its self; and for
that his extraordinary qualifications served
to an extent which is almost miraculous -
one of us who looks ~~for~~ to our art to move
us by its deeper significances ^{yet} have to bow
respectfully to ~~the~~ an art which does not pretend
to ^{those} deeper significances and shows itself supreme
in its own kind, art itself which it ~~is~~ ^{is} ~~art~~.

Cm

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than the Oubertations of his later and more familiar
works. The first performance on Jan^y 29 1781
was a great success, and afforded him a short period
of happiness. Then he was sent for by the Archbishop
of Salzburg, who was still technically his master. The
Archbishop was extremely disagreeable to him & called him
all sorts of unpleasant names. 'Dogg', 'low fellow
out of the street', 'clown' & so on. Mozart naturally
resented this treatment and answered him back, with
the result that he was kicked out of the room &
dismissed the Archbishop's service. He hated the
Archbishop so heartily that he was glad to be free
wh he was now left to his own resources, & he does
not appear to have had much gift for using them to advantage.

See next page to
f. *parvula*
longipedia

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However ~~there~~ ^{some} ~~was~~ compensation came in the shape of
a command from the Emperor to compose a 'Singspiel'.
A 'Singspiel' or song play was ^{only early} the typical form of German
Opera which had more or less maintained itself.
It was ~~just~~ ^{merely} a play interspersed with songs & incidental
music ^{much like our English ballad operas} ~~which~~ ^{in which} the dialogue was
not set to music & therefore there was hardly any recitation.
It had always been on a very small scale; and
the Emperor had an idea of expanding it to more dignified
proportions ^{& make it worthy of being a representative German work} and committed the responsibility to Mozart. The
result was the "Entführung aus dem Serail" - which
I suppose might be translated the "Abduction from the Seraglio".
It was produced with eminent success on July 16. 1782.
Among the significant features is the extraordinary part written

Wings - Pigeon 1793

Singspiel. Performance of *Die Zauberflöte* at a theatre
in Homburg which was built in 1678.

Der Teufel ist los (translated from the English play
of *The Devil to Pay*) Berlin 1743. - That time without
success. In 1764 produced again with success by

Adrian Hölzer at Leipzig with great success.

Hölzer became a great representative of the highest form
of art. Some of his most successful works being

Lottchen am Hofe 1767. ^{discontinued} *Die Zauberflöte* 1767. ^{discontinued} *Die Zauberflöte* 1771.

and *Der Barbier* 1772.

Yet another version of *The Devil to Pay* was produced

in Vienna with success in 1767.

Karl Dittersdorf b. Vienna 1739.
Violinist. Composer of Overtures, Symphonies
and Operas. He was the most successful -
died 1799.

Dittersdorf's Doctor & Apothecary has been

mentioned in connection with ~~the~~ Haydn.

Hölzer born 1728 or thereabouts was a good deal older than

Mozart. A man of considerable mark in his way.

Started Orchestral Concerts in Leipzig which ultimately led to the
famous Gewandhaus Concerts. He died in 1804.

(who had by that time married a large)

for Haysen Weber who had a phenomenal high voice;

and the part of Ormin which was written for a bar
of most extraordinary compass - as he had to sing a long
low holding D, which hardly any singer of the present day
can attain to, much less sing with sufficient volume to be
heard against the Orchestra. Soon after the production

of the Entföhrung Mozart took a step which somewhat
influenced his later career. Haysen Weber who had been
the lady of his heart at Mannheim had ceased to
be available owing to her having married a large
~~Care for him~~ and he transferred his affections to

Constance the third daughter of the family, and married
her a month after the production of the Opera. Mozart
himself was that night is described as 'happy & lucky'
and his wife appears to have had no business
aptitudes either, so between them they were inevitably
destined to a life of troubles. It was more or less living
from hand to mouth for the rest of his life, and often
only relieved from difficulties by loyal friends.

Of Mozart casual ways a ^(which threw light on his character) good story about an
uncompromising friend who used to sponge on him. + Alfred Shadler
a Clarinetist
This friend on occasion hearing that Mozart had just had
a payment of 50 denari made to him represented that he
was in urgent need of that sum. Mozart having urgent
need for it himself let him have 2 valuable watches & jewels.
The man got the money, ~~to redeem the~~ but didn't redeem
the watches - & Mozart wanting the watches for the
money the money to go and redeem them, whereas
this amiable friend announced that money also and
left the watches in pawn. Notwithstanding which
Mozart still continued good friends with him, and
even later had some more transactions of a kind
with him. He undoubtedly liked my long going
company - and many are the accounts of his casual
ways of going on. At one place where he lived, his next-door
neighbour was a Lord who was an very friendly German
with him had a good stock of ~~some~~ wine - & when
Mozart was composing he used to knock at the wall
& a Lord who knew the signal used to send him some
wine to freshen up his spirits. It is said that when he

He was continuously trying to get some permanent employment
but without avail, and he kept himself going by giving
lessons and concerts. In 1785 he composed ~~the~~ ^{his} ~~son~~
~~of~~ famous Sonatas, which are among his finest works
of which Haydn said to his father "I declare to you as
a man of honour that your son is the greatest composer
I know either personally or by reputation. He has taste
and beyond ~~that~~ the most comprehensive knowledge of the art
of composition." Mozart is recognized as the composer
awarded dedicated to Sonatas to Haydn, describing
them as "the fruits of long and arduous labour". As even
Mozart with all his facility could not write by himself
in his mature years without effort! ~~the composition~~
Things Mozart seemed to get little furtherance from the good
people of the Viennese court and the Austrian aristocracy he
was appointed by them, and his Symphony was performed at
the palace of the Prince of Ansbay in 1786, and then in 1786

was coming against time but the Overture of
Don Giovanni finished the very night before the
first performance his wife kept him going with
Junk. Of course this sort of thing was
likely to weaken his constitution, & contributed to his
early collapse.

Before getting to work at Dijon Mozart tried his hand at various
other librettos. German Opera had almost evaporated again after
Schubert's, and Salieri ruled the roost at Vienna with Italian Opera.
(Little in Italian Opera)
(Assisted by a staff of writers) But in 1786 he was commissioned to write the music
for a Royal function, and Mozart was commissioned to write the music
for a little German play called the Schauspiel director. ~~He~~ His careless
hankering after Operatic composition made him hunt about right and left for
librettos. & then brought him into contact with Varesco, who had
been associated with Gluck in ~~his~~ first operatic manifesto of reform
theorie. Varesco had a great reputation but ~~for~~ the libretto he
provided for Mozart 'l'oca di Cairo' did not ~~confirm~~ it. Poor
Mozart worked away at it long & expensively with the great part of it,
but it proved so impracticable for the stage that he ultimately abandoned it.
He then tried his hand at an existing libretto 'Lo Sposo deluso'
& wrote up a great part of that and abandoned it. Then at last he
came across da Ponte (an exiled Venetian) & proposed to him to make
a libretto with Beaumarchais 'Marriage to Figaro'. This had

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I have drawn the attention of a librettist Luigi da Ponte to
him, and he offered to arrange Beaumarchais play
the ~~Wozze~~ "Mariage de Figaro" for Operatic treatment.

This was the ultimate source of Mozart's undertaking the composition
of the "Wozze di Figaro". Of the circumstances of the
actual composition of the work little seems to be known.

It was first performed on May 1. 1786 and received
with boundless enthusiasm. One of the singers Kelly
wrote "Never was anything more complete than the triumph
of Mozart and his Wozze di Figaro - at once at the
first full rehearsal all present were roused to
enthusiasm". As well they may have been; for
Mozart's triumph here shows itself in a new light. The
audience of Italian Opera were habituated to the conventional
types of melody of the Italian pattern, and when they
got something so genuinely fresh as this grafting of
German tunes upon the form of ^{the} Italian Aria, they

been given in Vienna in April 1784 and had caused
a good deal of stir. The story of the composition (as usually
accepted) was analogous to that of Huade Pinullo, da Ponte
handed over to Mozart a list of libretto a Mozart ~~not~~ provided
to set it. While da Ponte was on with the next list, and
the tradition is that the whole thing was finished in
6 weeks. This was in the Autumn of 1785. Then it
was done came the letter of setting it performed. There was the
usual intriguing for and against in which da Ponte was useful
and the performance came off on May 1, 1786 -

In the first performance of Figaro the part of Susanna was taken
by the famous English singer Fanny Storr.

Kelly, the English tenor under the name of 'Lyn' 'Ochelly' took

the part of Basilio and Don Curzio - In fact the part
of Basilio was written for him.

The success did not lead to its becoming an established favourite
on the stage in Vienna. It only received 9 performances during
the remainder of the year from May to December, a further favour
was bestowed on trifling works ~~and~~ whose names it is not even
worth while to recall. In the two following years it was not
given at all, and was not revived till August 1789. It is
an object lesson in ~~proof~~ the capriciousness of public
taste which is well worth taking to heart.

felt the true spontaneity of it - and at the same
time the supreme faculty of Mozart enabled him to use
all the resources of art in Orchestration, in the lovely
movements, and even in the dramatic moments in
a manner which no composer of Italian Opera
had ever before approached. It was exactly the
sort of work which suited his gay and easygoing
disposition. For it must be said that notwithstanding
his disappointments and troubles the true simple heart
of his disposition was too deeply rooted to ~~ever~~ take
on a serious cast as yet; and so far he was always
at his best when an outpouring of living melody
was wanted. The serious moods, when he touched
the deeper springs of emotion were coming, but coming
slow, and there were not many years left to him
to develop them. Ojane was also performed
at Prague and much enthusiasm there also. Nothing

It was during the time he was busy with
Dejima that he wrote the pamphlet Committee in Sth LA
and Union.

Very little known of the circumstances of the
composition of Dan Giovanni - though there are the usual
crop of anecdotes - such as his having written "La ci darem"
for him on - his row with the Donabene players who said the
fact - the station saw him take the last moment of his
of his having left the Donabene in the last night of his
~~station~~ sitting up writing the last night of his
the performance - and his only being induced to
work steadily at it 2 or 3 days in his final
time by the influence exerted by
1 friend - some or not
they should thus permit to
the ~~highest~~ of his character

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for a time being talked of *but always* *Dejano*, *Dejano*
as he himself wrote. At Prague he also produced
a very fine new Symphony, which goes by the name
of the Prague Symphony, and is one of the small gems
of such works of his which still delight the world wherever
it is heard. As *Dejano* had been such a
success he applied again to the same librettist Daboute
for another libretto, and they agreed upon *Don Giovanni*,
which he composed at Prague, and the first performance
took place ^{there} on Oct - 29. 1787. It was not
performed in Vienna till May 7, 1788, and then
(It was indeed regarded as a failure)
strangely enough it was not such a success as *Dejano* had been.
The extraordinary activity of his pen is shown by his producing

Don Giovanni was not performed in Paris till 1805 & then in a
mangled version. It did not reach London till 1817 -
Its first performance in Milan in 1814 was ^{as well as} ~~acclaimed~~ with ^{as well as} ~~hisses~~ applause.

His own list of compositions

in ~~1787~~ & 88 in Bayern.

Jan. Mass & Motets for 7.

" Dances.

Feb. Mass concert in D ma.

March. Ari for Mozart.

" Adagio for 4. a small ~~the~~ small thing.

June. Duet for M. & C. C.

" Symphony in E^b.

" Mass for 4 in C. C.

July. Sonatas for 4 and Symphony in F

Aug. Symphony in C. (Pipes)

Sept. ~~Three~~ part mass for 4 voices.

" Oratorio for 4 voices 80.

~~etc~~ also a. with small things.

Mozart's path was crossed by Dittersdorf in 1786. He came to Vienna &
produced his 'Job' in Lent. It was successful and led to invitation to
compose opera. 'Dietrich und Onophaniel' Aug. 1786. Stuttgart -

six weeks in this year 1788 his three first Symphonies. The Jupiter in C major
the much loved minor and the 6th. Which ranked so far surpassed
anything of the nature of Symphonies that had ever been
produced in the world, but their Prince Consort Road,
standard of excellence is almost incredible. South Kensington,
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But from the popular success of Figaro, and a small appointment
of Kammersänger, that he got from the Emperor of Austria with
a stipend of 780 a year did not relieve him from difficulties
which were enhanced by the constant illness of his wife;
and again he was reduced to the painful necessity of appealing
to friends for pecuniary help. He had a leaning to go to
England. And on offering to resign his little connection
at Court with the view of coming here, the Emperor regretted
what a loss he would be and commissioned him to
write another opera. This was the Queen's little, which
partly from the defects of the libretto has never held a very
high position among his works. (Though it is an almost
perfect libretto.) It was produced
in 1790. Things it were a work with some more

Schickander, Theater
was the South and ~~off~~ auf der Wieden in St. Michaels - Joseph
Josephdorf - ~~the~~ Mozart with under Schickander immediate inspection.
- They lived in my lady style -

The man who commissioned the Requiem was Count Franz von Walsegg,
and the mysterious stranger who started Mozart's morbid fancies
was his steward Lentze - Count von Walsegg wanted
the Requiem in honor of his late wife. It is said he also
wanted to pose as its composer himself. He did copy the score
and had the parts copied for it, & superintended the performance on
Dec 14, 1793 -

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~~was~~ ^{learn} of his having to pawn his plate to get enough
money to pay for the journey to Frankfurt to attend the
Emperor Leopold coronation there. ~~There.~~

In 1791 we came across an enterprising caterer of public
entertainments by name Schikaneder who induced him
to undertake to write a sort of ^{major} Opera for
which Schikaneder intended to be thoroughly distinctive in character.
himself and he set about composing his last Opera
^{to the libretto supplied by Schikaneder}
"Die Zauberflöte" - ^{he} But apparently while he was so
occupied two interruptions occurred. One was the appearance
of a mysterious stranger who invited him to write
a Requiem for some person unknown - Upon this
work he began, but ^{did not finish} ~~was unable to~~ complete
it. He also had to produce an Opera seria on the
old Italian lines for some great Court function. This

Clemenza di Tito was an old stock Italian libretto
which had been set by lots of other composers.

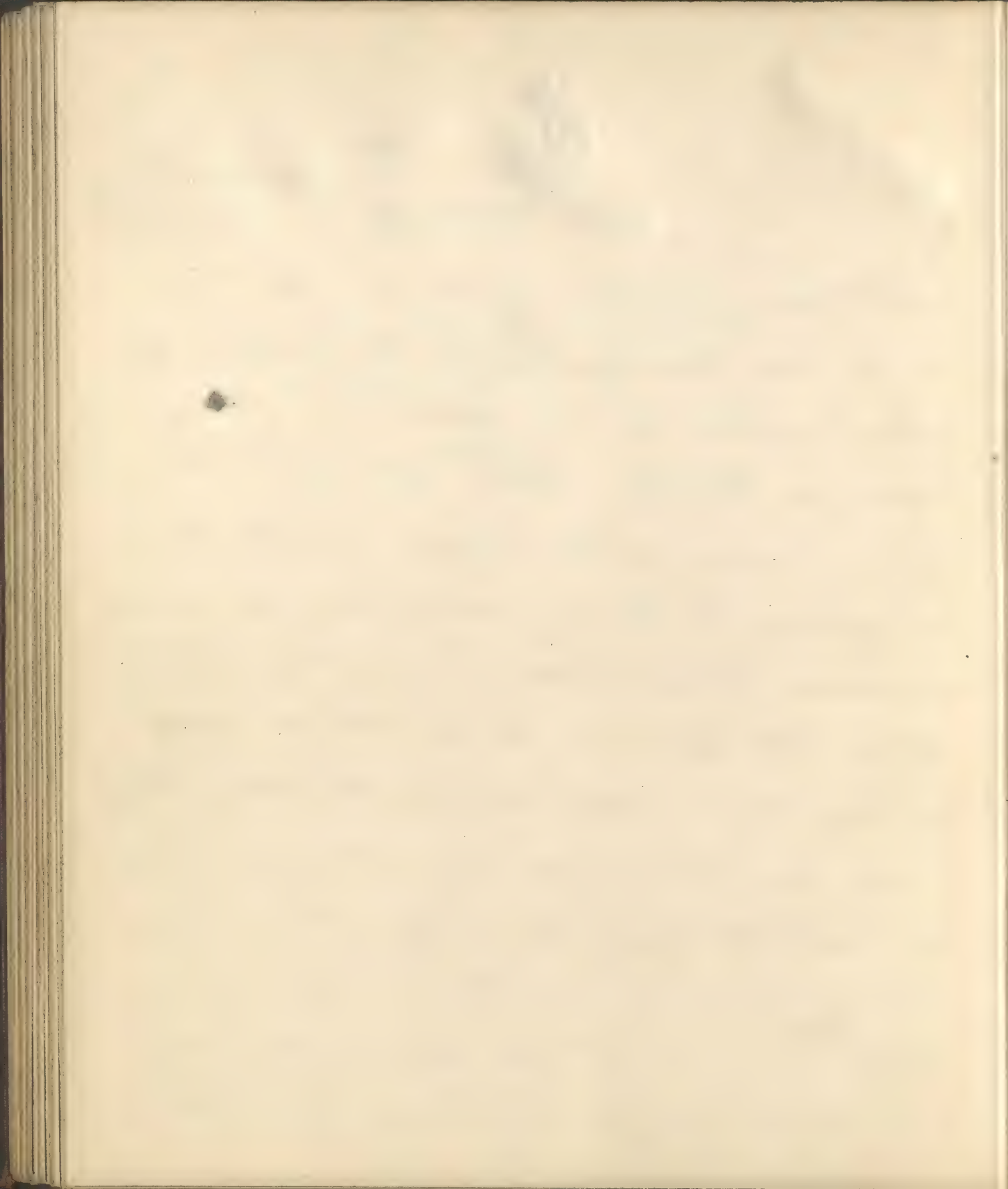
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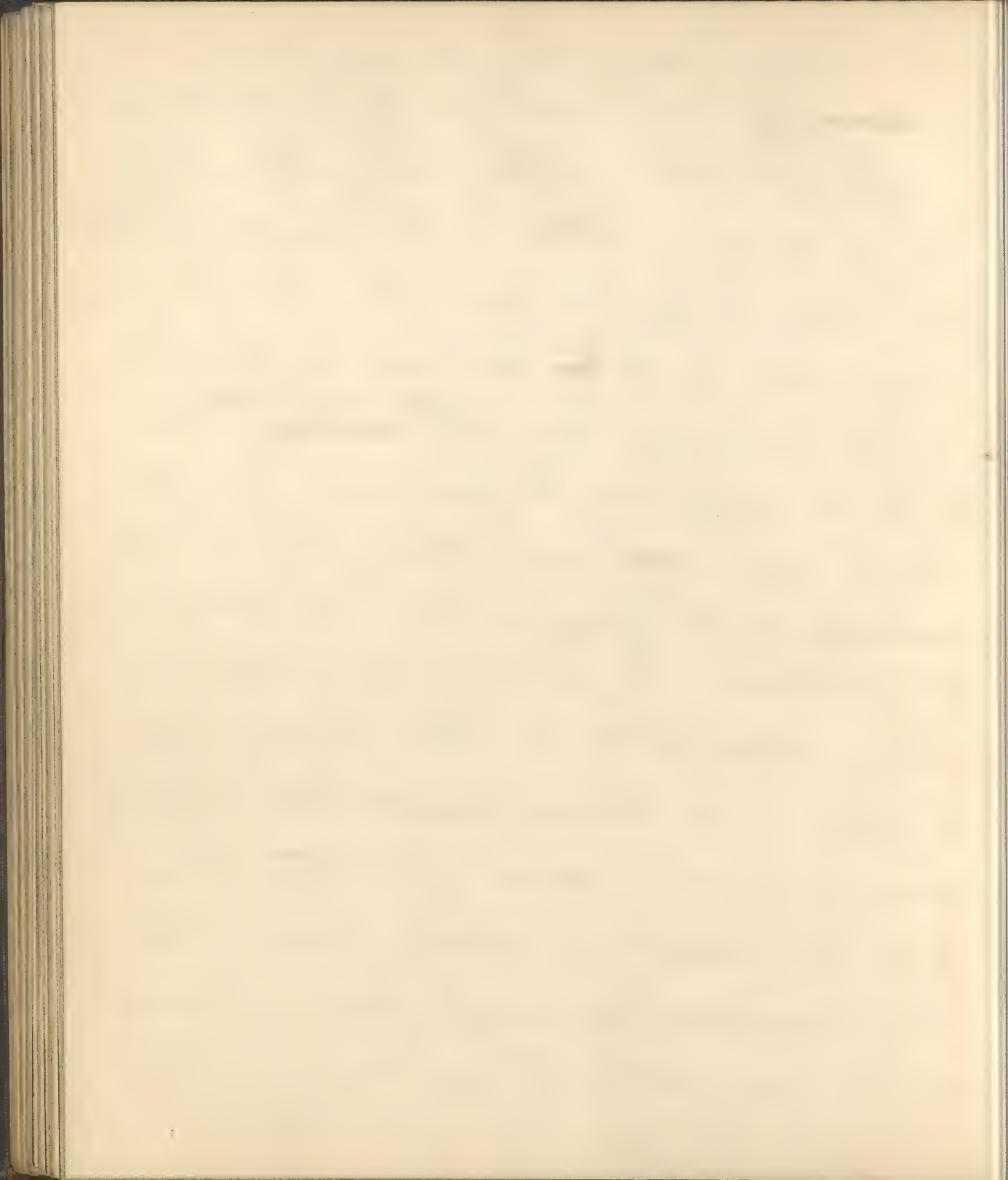
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was the Clemenza di Tito, of which not much notice
has ever been taken. However - 'Die Zauberflöte' was
ultimately finished and on September 30 it was
performed in Shikander's ^{in Vienna} theatre for the first time.
At first its success seemed doubtful, but after two or
three performances the audience warmed to it, and it became
in common parlance a "draw". Mozart then turned his
attention to the Requiem - But his health was completely
giving way; and he became possessed with the idea that
he had been poisoned, and even got the idea that he
was writing the Requiem for himself. He only got as
far as the Lacrymose, and then on December 4 being
very ill he is said to have called his pupil Süssmayr
to his bedside and gave him directions how to ^{complete} finish it.



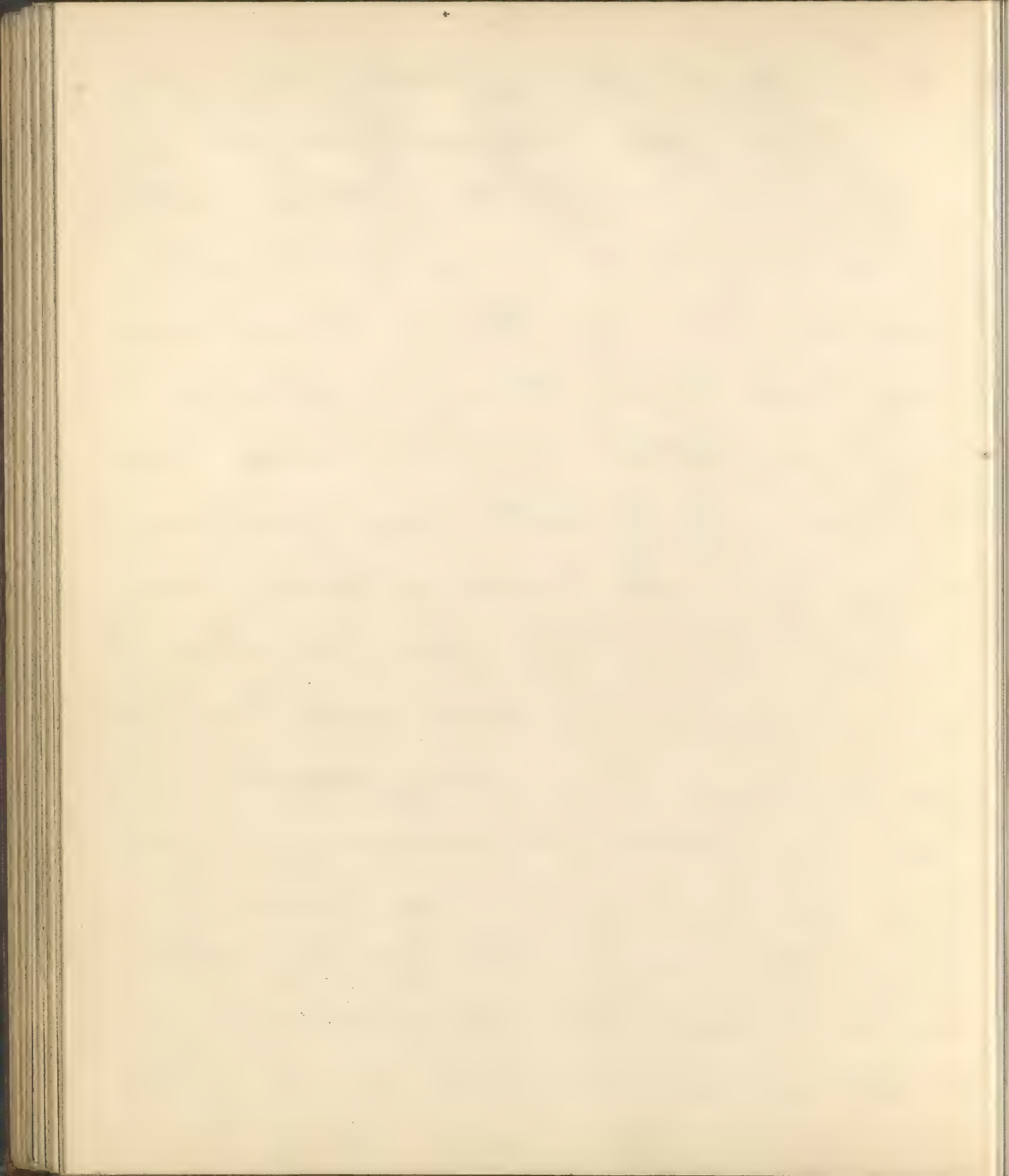
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which ~~him~~ after ~~some~~ did with singular success - and
by ~~the~~ early next morning Dec: 5 1791 he was dead.
The cause of his death is certified to have been typhus fever.

The funeral was as pathetic as the circumstances of the
latter part of his life had been - For only a few friends
attended and when the ~~body~~^{coffin} was taken out of the city to
be buried in a pauper's grave in the ~~churchyard~~^{Churchyard of St Mark} it came
on a rain furiously and all turned back - and the
body was laid in ~~the~~ earth without so much as a witness
~~besides~~ ~~the~~ beyond the grave-digger & such as were officially required
for the last offices - One can hardly imagine anything more
forlorn & pathetic than the whole story - Beginning with
the triumph of his childhood ~~and~~ ~~the~~ when he was
the darling of all the great ones of the earth, passing
to his great maturing in constantly increasing trouble
and disappointment and dying at the age of 35 so little
personally cared for that no one even attended his body
to its last resting place.



The chief & Mozart's position in the story of musical evolution
 is his supreme ~~facile~~ artistic facility and sense of
 beauty, and his lack of strength of personal character.
 He was not of the fibre of which reformers and great
 leaders are made. His attitude of comparative indifference
 towards such reforming theories is illuminative. Yet it
 cannot be said that he did not do a vast deal to improve
 the situation in Operatic matters. Apart from the vast
 superiority of his actual productions to the ordinary run
 of Italian Operas is such a lesson with a Filomusico,
 his frank recognition of the human element in his *Figaro*
 and *Don Giovanni* infused a wonderful ~~the~~ amount of
 vitality into the scheme. His development of the great
Final was an achievement of great importance - as by
 linking together many successive ingredients of imitation and
 action he approached nearer to the continuous continuity of
 dramatic work such as was finally arrived at by Wagner.
 But he did this on purely natural lines of progress



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and not by making away from the artistic content
of his time. There is no doubt a great deal of
easy going formalism in his acceptance of formulas of
Cadences and the like. But they are stored for
by the supreme freshness and spontaneity and the
inexhaustible fund of melody and idea.

You can hardly call him a serious minded composer -
Up to his first symphonies, his first Quartets, and
Piano and Cello his ~~the~~ fragment of the Requiem
have that ~~substantial~~ substantiality about them
which was partly the fruit of the work of his later
years and partly of the instinctive thoroughness of
his artistic personalty.



Mary was the
one who -
Faintly was

Meanwhile our amiable old friend Haydn had
just come to the end of his long service to the princely
house of Esterhazy and the woging of people in England
prevailed on him to come and visit this country.
Just as he was leaving Vienna he ~~was~~ had an opportunity
to see Mozart, who at that time was also meditating
another visit to England which was however never destined
to be achieved, as in a short year he was dead. So this
was their last meeting. Haydn left Vienna on Dec 15
1790 and arrived in London just at the beginning of 1791.
He took up his abode with Salomon in Great Pultney Street
and the ~~for~~ great people of taste in London welcomed
him with effusion. The chief object of his visit was
to produce at Salomon's Concerts 6 new Symphonies. But
the public did not wait for them and ~~before~~ welcomed
his Quartets and old Symphonies and other works. The
first of Salomon's Concerts took place at the Hanover Square
Room on March 11 1791. The new Symphony performed

The river
—

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on the occasion was the second in the well known series of 12.
in ~~the~~ D. It was received with great favour and the Adagio
actually ensued. While in London he had a Commission for
an Opera and wrote an Opéra and Enchirée - but owing
to the failure of the private manager it was never performed.

Among ~~the~~ events of some importance was his first experience
of a Handel Oration on a large scale. The Handel
Commemoration happened to take place ^{at Westminster Abbey} and he heard the

Music and was ~~so~~ quite overcome by the grandeur of
the effect of the ~~Handel~~ Helliczka Chorus. In July he went
down to Oxford and received the ~~D. D.~~ honorary Degree

of Doctor of Music from the University, and superintended
the performance of a Symphony which has since been known
as the Oxford Symphony. His life was certainly made



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Lond

lively by the affectionate attention he received from everyone
from the Royal family ^{and he made a great lot of friends} downwards. He produced several
more Symphonies at Salomon's concert and stayed till
June 1792 when he set off Vienna wards again.
During Bonn he met Beethoven who was then ~~a boy~~
^{showed him one of his compositions and}
22 years old, and asked to become his pupil. Haydn
went back to Vienna at the end of July; and Beethoven
came to him as a ^{later} pupil in 1792. However unfortunately
they did not quite hit it off - Haydn seems to have been
too busy to give him his lessons regularly, and though
Beethoven retained his admiration for the old man in
the end (with the occasional outbreak of bitterness) they did
not quite look at the art in the same spirit, and Beethoven
ultimately transferred himself to Albrechtsberger - whose
was also congenial.

The military symphony was produced in the spring series
of concerts - May 2nd -

1795 Salomon advertised his concert under the odd title
of "National School of Music". & They were given in the so-called
King's Concert room, attached to the King's Theatre. The
programmes were mixed, but a symphony or two by Haydn
was usually given - The 'surprise' of course

Nothing particularly notable occurred during the time at
Vienna, and Salomon after the production of his first
series of Haydn Concertos pursued him & came again to
London and he started again on the long journey in
January 1794. His engagement was to compose and
conduct 6 new Symphonies. And the new set completed
the series of 12 which are best known to the world.
~~And the new set also included the Symphony known as the~~
~~Military Symphony~~ - Many all of course met with a
most sympathetic reception, the famous Viennese Violin
leading the band & playing Concertos. It makes
one pleased with our country to think of the warm
welcome ~~the~~ people gave him. He made quite a great
lot of money, and left the country for the last time
in August 1795. When he got back to Vienna his
new Symphonies were performed along side of ^{an early} ~~of~~ Concertos
of Beethoven, which was played by the coming composer.
The production of new compositions continued unabated though

1796

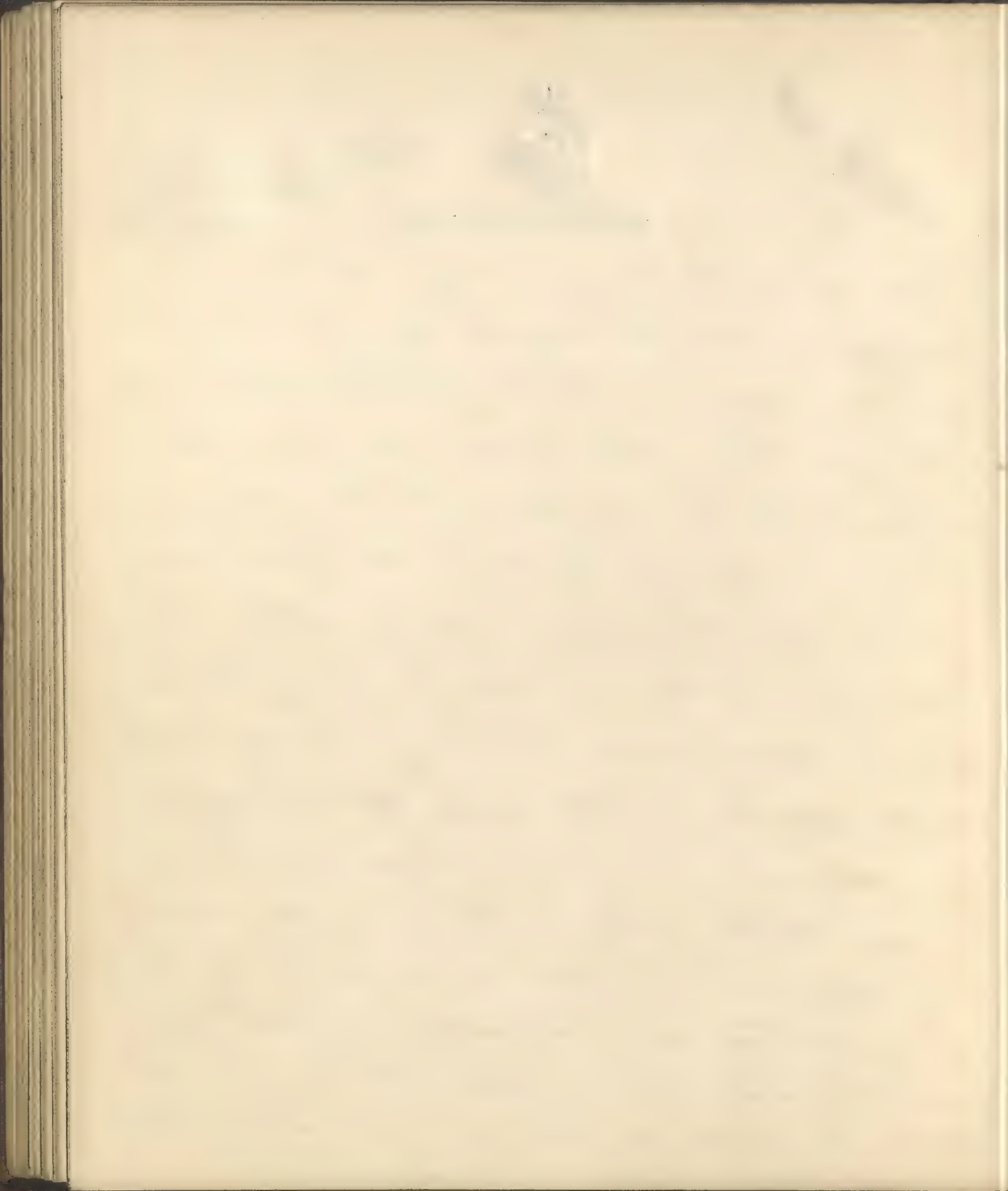
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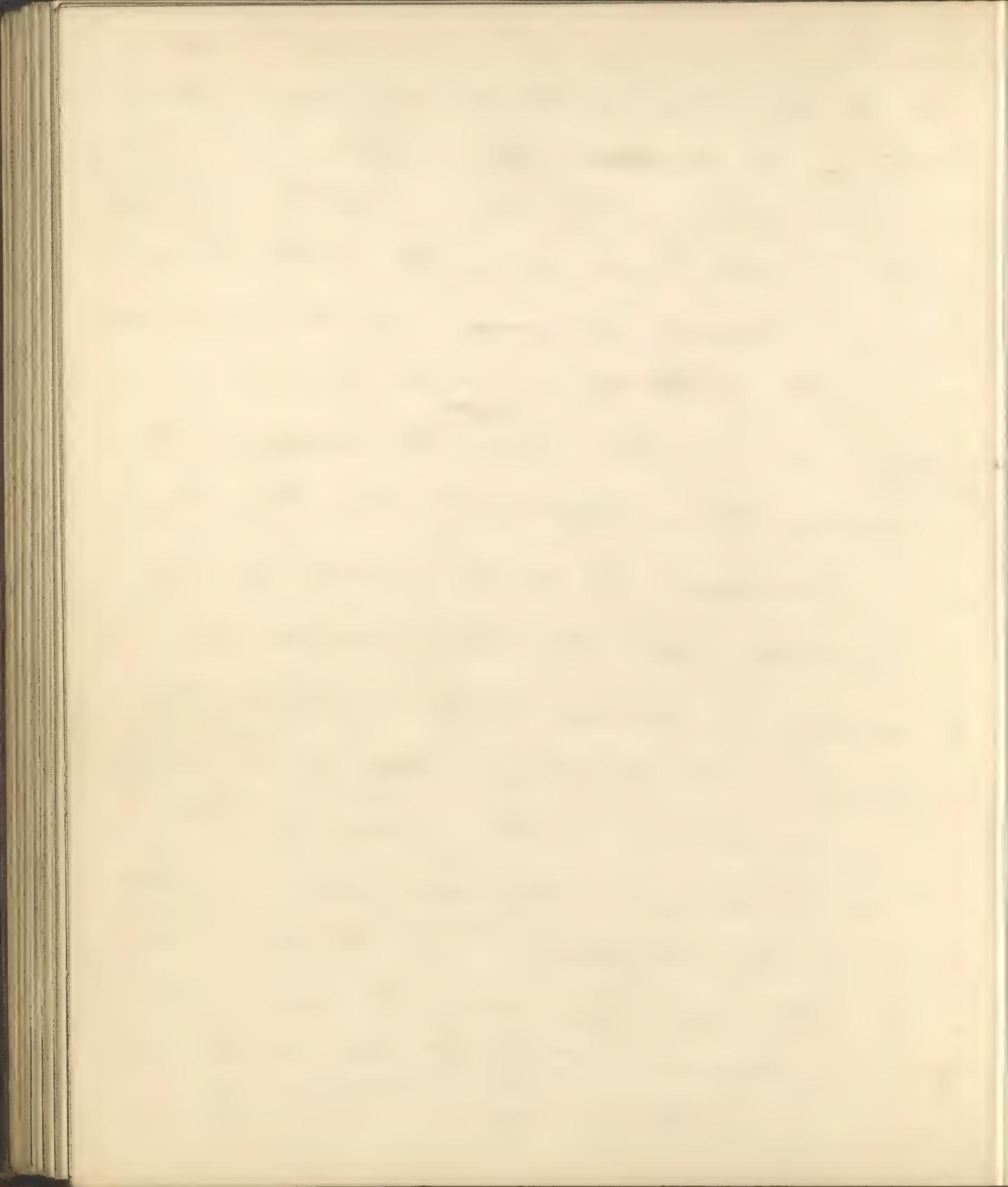
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Haydn was by this time considerably over 60. One of the compositions of this latter part of his life, was a very small but a very famous one. He had been struck with the virtues of the English national anthem, and made up his mind Austria should have something of the same sort, and in 1797 he produced the famous little Emperor's hymn, which has become the national anthem of Austria. The most curious part of it is that it is really derived from a ~~Czech~~ Slavonic folk song. He may not have deliberately adopted it. It is to be remembered that in his younger days, ~~at the~~ when he was at home in the great town he was by way of hearing Croat tunes constantly - & the tune may have got into the marrow of his bones then & come out in his old age. At all events the tune was a great success as a National hymn and is the national hymn of Austria to this day. He was much delighted with it himself and wrote a series of Variations on the tune in a quartet.



Another thing which impressed him in England was the Oratorios
as here presented, mainly in the form of the familiar Handel
Oratorios. - He was ~~immediately~~ moved to write a work of the same
kind, and Salomon got for him a libretto in English based
on part of Milton's Paradise Lost. This he took to Vienna
and got it translated into German, and set it with great
acclaim. This was ~~his~~ in its final form his famous
'Creation', which was given first ^{privately} at the Schwartzenberg Palace
on April 29 - 1798. Haydn at the time being 65 years
old. ~~The success~~ It was first performed in public
in March 1799, and was a most prodigious success.
It was taken up everywhere, especially in England. The
first performance in this country was in 1800, just a year after
it was first performed in Italy in Vienna. It was also
as far as Worcester since in that same year - where it was
given at the Three Choir Festival. Since that time it has
been one of the most popular works of its kind in existence.
It is chiefly significant as the first notable example of this
kind of work ~~in the~~ since Handel & Bach. - And the



first in which the resources of modern Oratorical of the
Symphonic order are employed. Musically it strikes one
as rather superficial, and lacking in depth of feeling
and temperament. The Introduction is a striking piece
of work, probably the best piece of music in the whole, and
programme music to boot. The Chorus are rather temper
and strong, and the solo elegant. The whole does more
credit to Haydn's amenability than to the depth of his feeling
or his poetic imagination. But at all events it appealed
to a big public meeting, & still continues to appeal to a
certain rather provincial kind of public. The success impelled
him to write something more on the same lines. & then
time he chose a similar subject, though it was not called
an Overture. The libretto was again furnished by an English
poet by Thompson, & called 'The Seasons'. It was soon
completed and performed with great success in April 1801.
This too from its brief tuneful fairy was a protestant
It is an odd type of work, as it has no dramatic significance
and merely persuades from the pleasantness of the music itself.

The stories of Haydn's personal ways are of more value & point than usual. They mark these points & that simplicity of character which accepts convention without troubling about them, and at the same time is perfectly sincere in all matters to which the mind has been prepared. He was very devoted & used ~~to~~ ^{write} to write "In nomine Domini" ~~at the beginning of~~ his sonata - "Laud. Deo" at the end - He was quite unlike in anything ~~to~~ the modern ideal of the inspired poet with his eye with fine fuzzy vision. His compositions were ~~not~~ ^{written} with much deliberation and he made few corrections because he said he always wanted to put anything down till he had quite made up his mind about it. He also liked to dress himself in his best

~~clothes when he was going to write anything particularly important, or just on a~~
~~moment of the greatest little national anthem of Austria for~~
~~Hyphnum and some other works - And the composition~~
~~which came about at which he performed his works~~
~~nothing particularly notable occurred during the time of Vienna~~

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It was Haydn's last important work. He was writing a
new Quartet in 1806, and got as far as finishing two movements.
But finding his powers failing he abandoned it. His
last appearance in public was on March 27 1808 at a great
performance of the Creation. He was received with the utmost
veneration, in which Beethoven who was present, joined. He
died on May 26, 1809. The story of his life is just
the reverse of Mozart's. Beginning in obscurity and struggle
and gradually gaining in weight and importance, and winning
respect & love & appreciation all over the world. A steady going
simple nature - not of great depths ~~but of~~ ~~depth~~ ~~wardness~~, but
gifted with admirably healthy human qualities - unconscious
of struggle & revolt, unconscious of great social problems
or of anything much outside his own artistic sphere -
serene, happy in mere spontaneous productivity. Undoubtedly
he could not have risen to the heights he did but for
the example of Mozart. Though he is often called the
father of the Quartet and the Symphony, as his life
has pointed out his early Quartets & Symphonies were

ing which was given him by Dordnick the first -
A scene & contacted ~~another~~ disposition
~~Ab. his father~~ that people call good natured.

~~He~~ but the fact is much different about protestant
and revolution & ideas. Practical matter of fact -
Taking things as the same, & contact with the world.

The last great representative of the old order of
art before the French Revolution changed the attitude
of all men minds who were capable of open thinking.

The ideal of the ~~old~~ ^{order} ~~old~~ was austere
and staid. The ideal of the new is movement.

The Relief was really only the effect of temporary adjustment
and was not stable at all. The forces of ^{mobility} ~~relief~~
were just counterbalanced by the force of organization - then
was a temporary force and an explosion, & then
^{men began to} ~~men~~ ^{worked} with new problems again -

of no very great moment. The first really fine example
of this form of art was Mozart, & those ~~works~~ works of his
by which he is ~~best~~ remembered were ~~written~~ written
after Mozart's death. He was a fellow pioneer of Modern
instrumental Music of the Sonata Order; and it is his
work in this line which gives him his great position among
the great ~~the~~ composers. In his style there is more
of the Southern element mixed with the Italian influence
than there is in Mozart, and that gives it more
strenuousness & decision of Character than ~~the~~ the average
of Mozart's work. Where Mozart has the advantage is in
his more delicate sense of beauty. Haydn has the
advantage in his more decisive humanity.
Though the Germans had taken the lead so completely in
the person of Mozart and Haydn the Italian tradition
of Italian Opera went on much as before; and a
good many composers turned at good work. Among
the most successful was Domènico Cimarosa who was

Tittendorf (Karl Dietrich von) deserves a conspicuous niche
in the temple of fame. A good deal older than Mozart - born 1739
in Vienna - Played the violin very well. became intimate with Haydn
and took part in his society with the latter, & was much favored
as a violinist. Haydn & he used to ~~hear~~ ^{hear} & discuss new compositions
together. Became Capellmeister & the Prince of Brunswick at Brunswick.
Wrote Symphonies, Concertos, Oratorios, String quartets - Operas.
His master came up in hands & Tittendorf went back to Vienna.
Wrote several Oratorios there. His most famous Comic Opera
Doct & Apotheker made its appearance in 1786. Highly highly
celebrated - maintained its hold till the present day.
Also wrote other Operas - Died 1799.
Wrote a large quantity of compositions of all sorts. His quartets highly
~~admired~~ admirably written for the instruments, ~~excellent~~ excellent
in style & finish.

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born near Naples in ¹⁷⁴⁹ - 17 years after Haydn & 5 years
before Mozart. He was educated at a famous Conservatorium at Naples
under Sacchini and Piccini fluted well - remaining there when then 16 years.
His first Opera was 'Le Streganze di Corte', 1772. was so successful as to
establish his reputation at once. He poured out Opera after Opera
which were performed all over the world - among the early ones L'Italiana
in London. Il conte di pietra 1787. He was invited to
St Petersburg in 1787 as composer to the Empress Catherine. Then later
he became Court Capellmeister to Leopold II at Vienna; and it was
at Vienna that his ~~first~~ most famous work 'Il Matrimonio
segreto' first ~~was~~ was performed in 1792. It made its mark
at once, and since became one of the most popular Operas in
existence - The story goes that after the first performance the Empress
had supper provided for everyone & then that the whole
Opera performed over again. It has since become one of the most popular Operas
in existence, and is no doubt a landmark

Revolution begins in France in 1789 - Storming of
the Bastille July 14.

1791 Flight of the King (Louis XVI) to Varennes

August - Storming of the Bastille
1792 - September Massacres

1793 - Execution of Louis XVI & Marie Antoinette
by guillotine

1794 Execution of Danton & Robespierre

1796 Bonaparte in Italy

1797 The Battle of Brissot & Danton & Camille Desmoulins

1798 Irish Rebellion - Battle of the Nile

1799 Bonaparte Consul

1800 Treaty of Amiens - Union of France & Ireland

1801 Nelson at Copenhagen

1802 Treaty of Amiens

1805 Trafalgar

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example of the type of Comic Opera, which to Mozart belongs.
Cimarra and Bate & Naples in 1793 - when the Patriotic Opera
was performed 57 nights in succession - He was a producing Opera but
none of them came up to the standard of popularity of M.S. His
most famous Comic Opera was "Gli Orsini e i Coniaggi" which
was one of his later compositions. He was an extremely
fertile composer - and produced Church Music & Cantatas
as well as Opera. But his true sphere was Opera Buffa.
He got into trouble at the time when the French republican army
invaded Naples ¹⁷⁹⁹, as he sympathized with the republicans - &
unluckily he was captured by the royalists and sentenced to
death. The King pardoned him and he started to return
to Peterburg, but died at Venice on the way - 1801.
Another Italian composer whose reputation was truly
amazing was Giovanni Paisiello who was born at Taranto in 1741.
His father intended him to be a lawyer (like many other famous musicians)

Story of Paisiello at St Petersburg.

A Great Marshall of the Empire in a fit of jealousy struck Paisiello.

Paisiello did not ~~offer~~ the other check, but wrote also.

Marshall you to Catherine; Catherine

told Paisiello's side saying

I can make 50 marshalls but not one Paisiello -

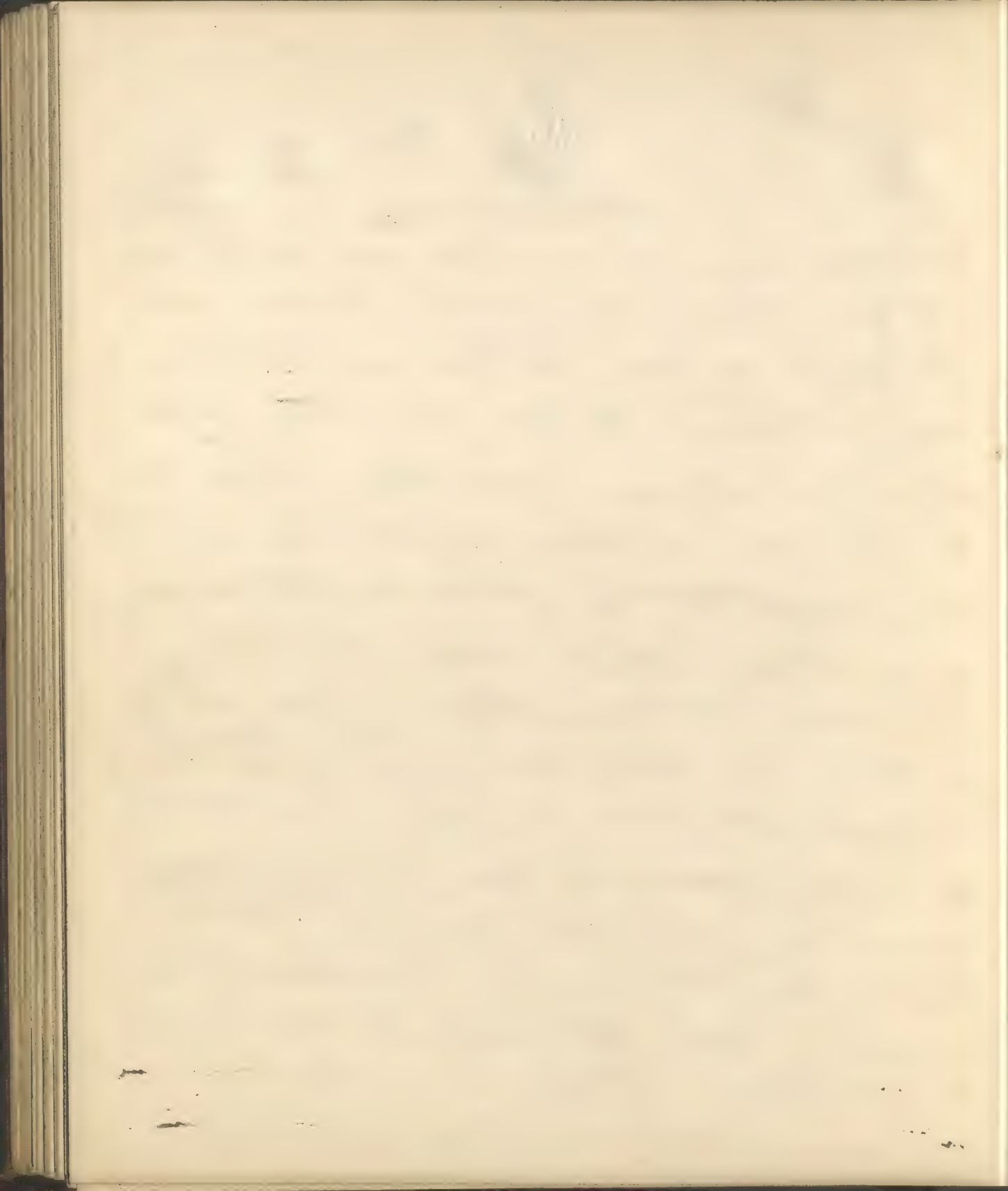
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But the divine promise of his musical talent caused him to be entered
at the famous school of S. Onofrio at Naples. He began his career
with two light comic Operas 'La Popola' and 'Il mondo al
rovescio' at Bologna. His Operas are so totally forgotten
that it is not worth while to discuss them. He seems to have
been of a jealous and intriguing disposition, and was so
divinely overrated that one of the last songs that his fame
has been shocked. He (like Amisson) went to Petersburg
at the invitation of the Empress Catherine in 1776, and he
had the very most exalted notion of his genius. (The story
of the quarrel with a Russian Grand Duke). It was in Petersburg
that he wrote his ~~most~~ popular Opera 'Il Barbiere di Sargina',
which was such a favourite that when Rossini ventured to
produce his Opera of that name in Rome it was hissed for his
presumption in competing with Paisiello. But Rossini's, of course
soon put Paisiello in the shade. He went back later to Naples
and became Maestro di Capella & Ferdinand IV for many years.

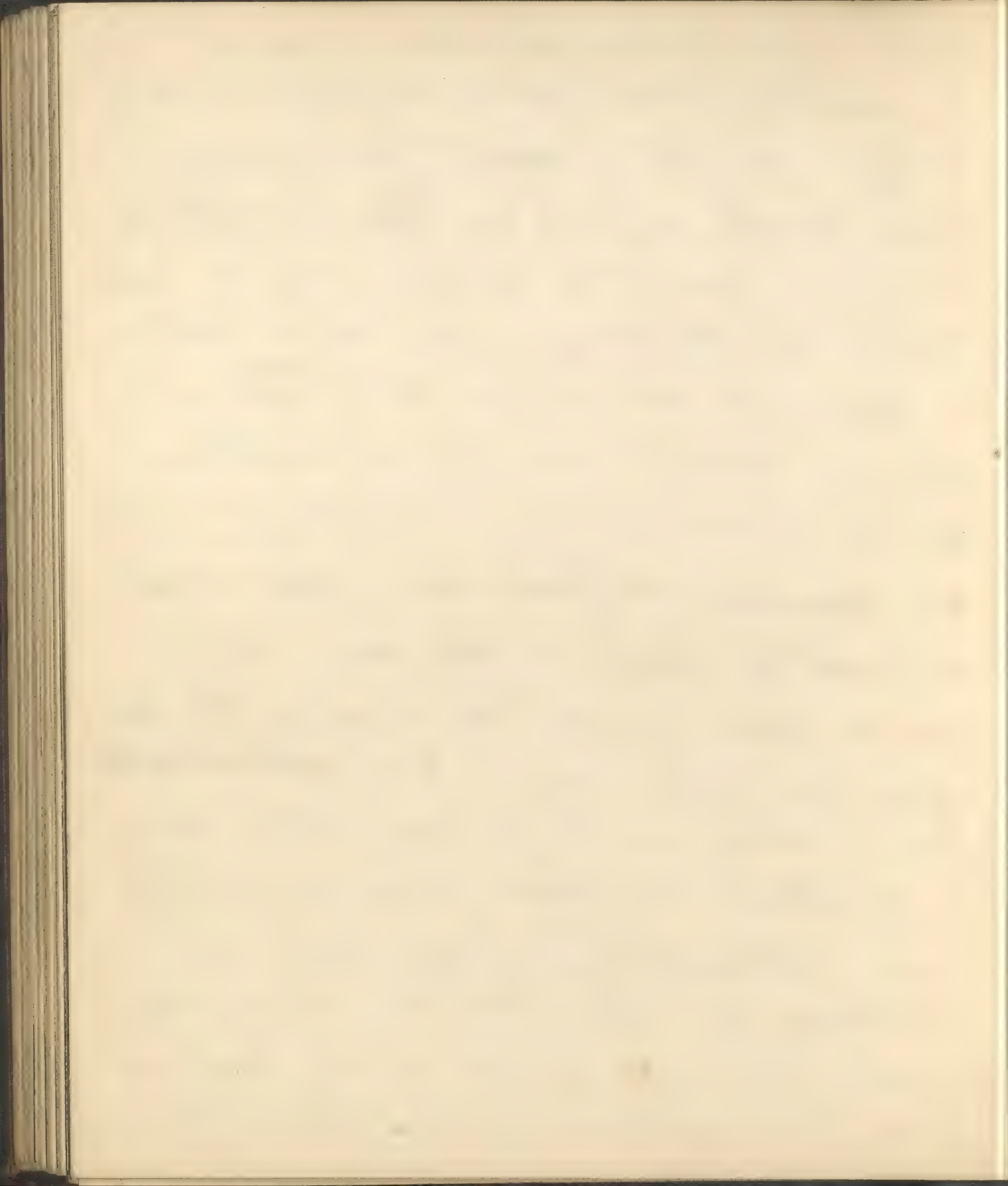


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When the republican government was established in Naples he
announced himself there; and there came about the most noteworthy
fact of his career that he became the favourite composer of
Napoleon Bonaparte who invited him to Paris and treated him
with conspicuous favour, to the disgust of Cherubini and Méhul
who were much better composers; and who were treated as
his inferiors. He wrote music for Napoleon's Chapel - but
after his fall went back to Naples where he died in 1815.
* Though very much overrated he wasn't really a bad composer.

As a representative of the French branch of Opera in Naples
and Mozart time Andre E. M. Götting deserves mention.

He was a Belgian by descent, born at Liege in 1741, where
he was a Belgian by descent, born at Liege in 1741, where
halfway between Haydn - Mozart - He was ~~a character in the~~
a choir boy at Liege and early gave proofs of gift for composition,
and the authorities of the Cathedral at Liege found the money
to send him to Rome to study in 1759, where he wrote
an Intermezzo for a Roman theatre which did well enough.
He appears to have had a very poor opinion of himself and
went to Voltaire to ask him to write a libretto for him.



(5)

Voltaire didn't supply him with a libretto but advised him
to Paris where he made his first success with "Le
Kuron" in 1768; and he won substantial popularity with
another Opera "Le tableau parlant" in ~~1768~~ 1769. He
proved to have extraordinary genius, and paved
the way for other Operas. He never attempted to
resemble their names. Among the most famous are
'Barbe-bleue', and 'Richard Cœur de Lion'. The latter
maintained its hold on the stage for an immense
time. "La Caravane de Caïre" is worth mentioning
as the libretto was written by the Comte de Provence, who
afterwards became King Louis XVIII. It was performed
over 500 times. He wrote both French and Comic
Operas, and really occupied a very important position
among composers of French Opera, standing between
Lully and such composers as Boissieu, Rube and
Adieu, whose methods he considerably influenced.

Salini should be included. He was born in 1750 - four
years before Mozart at Salzburg. He went to Vienna for his
musical education - and then to Prague, where his
first comic opera "Le dome letterate" was brought out
in 1770. It was much success & was followed by
the Imperial family - and was made chamber composer
to the Emperor - Countess of the Italian opera in 1774.
His success & rather stood in his way; and he became
a sort of pupil of Gluck and studied his methods -
Gluck took him under his wing, and when he was made
Kapellmeister in last opera "Les Danaides" Salini completed
it and it was produced as their joint work. He
wrote a great many operas, and both held a conspicuous
position in the art of his time. He was reputed to
be a great intriguer - a in that sense - connected
unfavorably with Mozart. Both were in
reputable opinion of his & Schubert on
- - - - - 1825 in Vienna.

It was not by any means a first compromise, but he
understood his business. The ~~same~~ saying which is always
remembered about him is that his scoring was so thin
that you could drive a coach and horses between his
first victim & his basses. He received a pension from
the Emperor Napoleon, who seems to have had a high
opinion of him, and made him one of the first
knights of his Légion d'honneur in 1802. He
died in 1813.

It will help us to realize where we are in the story of
Music's development if we recall the first composers
who were born in the life time of those we have been
considering this term - ^{Clementi was born in 1752} Cherubini who came a good deal
into contact with Paisiello & Götter, was born in 1760.
Mehul in 1763, Spontini in 1774. Beethoven himself
in 1770. So we are approaching modern conditions
and the mass of art which in its multifariousness is
nearly in touch with our own.

